SOME NEW BOOKS. The Bancrofts: Reminiscences of the English Stage.

A companion book of the life of Sir Henry Irving, covering as it does almost part of the King that his Majesty of Denprecisely the same period, namely, the mark determined at night to be revenged last half century, is forthcoming in a upon the great man by reeling, when volume entitled The Bancrofts; Recol- stabbed by Hamlet, to the centre of the Ections of Sixty Years (E. P. Dutton & Co.). stage instead of remaining at the back The present work, which is the joint and falling dead upon the very spot product of Sir Squire Bancroff and which Macready had reserved for his Lady BANCROFT (MARIE WILTON) is an own final effort before he expired in Hordoutgrowth of a book published by the same authors in 1885, which is now, however, out of print. There is much material of unusual interest in these four hundred and fifty pages relating not only to the authors, the veteran actor-manager and the fascinating actress his wife but also to many of the most interesting figures associated with the English stage during the last half century in the capacity either of playwright or of interpreter. In this book for instance we hear a great deal at first hand about Wilkie Collins, Charles Reade, T. W. Robertson, Henry J. Byron and Victorien Sardou; and about Macready, Charles Kean, Henry Kemble, Edward A. Hare, Ellen Terry and, especially, Henry Irving.

I. A word or two should be said about the can't you speak the words as I do?" cences. Squire Bancroft-so called after his paternal grandfather-was born in 1841. The premature death of his father put an end to his dreams of public school and college, and he had to content himself with such education as he could obtain at private schools in England and to be removed when still young in order In a chapter devoted to the subject Banthat he might earn a living. His inclinations led him to the stage, and he got his first engagement in Birmingham in January, 1861, at a guinea a week when he was a boy of 19. He continued to play such parts as were allotted to him in the provinces until early in 1865 an engagement was offered to him in London by Miss Marie Wilton, who had taken the Prince of Wales's Theatre in Tottenham street. During this apprenticeship Squire Bancroft attempted no fewer than three hundred and forty-six rôles. Concerning this experience he observes: The repetition of many of those parts in standard plays and some of them often not only in different theatres but with different actors was of the greatest service and practice, which no young actor can any more obtain. The country theatree nowadays are chiefly occupied by a succession of travelling companies in which the art of acting is too often a mere parrot copy of an original performance."

we note that Marie Wilton was the daughter of Robert Pleydell Wilton, who although intended for the Church became a travelling actor. Having shown when very young ability beyond her years, the little girl Marie was brought out as a child actress before she was able to speak a smack of the country actor in his ap- were written especially for the Bancrofts, plainly. As she grew older she became pearance, and if it is not profanity to utter eventually made a successful début in London as Perdita. Soon afterward at the Haymarket Theatre she made a de cided hit as Cupid in an extravaganza and for some time thereafter was identifled with similar parts. When she lost the name of "Cupid" the epithet "Little" for a long while took its place. It is worth recalling in these days of high salaries, which by the way the Bancrofts London, largely owing to the splendid children. week; that at the Strand Theatre, where Like It' for her, and to let her, while first which he wrote expressly for them. attraction, it never exceeded £9, and that went on enthusiastically about the all and had a success which went far to the highest salary paid her in those days 'round cast Irving could then furnish in strengthen the ultimate fortunes of the was £15 when she played "The Little his theatre: Terriss for Orlando; Forbestheatre and the fame of its author. The Treasure" for a few weeks at the Adelphi Robertson for Jacques; Fernandez for almost hysterical effect of the second act, Treasure" for a few weeks at the Adelphi

Turning to Lady Bancroft's early life,

Theatre. It was early in 1865 that Miss Wilton became, as we have said, lessee and manager of the Prince of Wales's Theatre Soon afterward she married Mr. Bancroft and thenceforward for twenty years they were joint managers. They then retired from management on a competence which in many eyes would be deemed a fortune, and have since acted but rarely. It is well known that in 1897 Mr. Bancroft received from Queen Victoris the honor of knighthood. It is doubtless true that had he not been a successful manager he would have been a more distinguished actor. Evidently this thought was in Irving's mind when he once said to Bancroft: "What a big name you might have made for yourself had you never come across those Robertson plays! What a pity for your own sake, for no actor can be remembered long who dees not appear in the classical

II.

Among the eminent actors of an elder generation with whom Bancroft when a young man was brought in contact was the Abbé Latour. Our author recalls played fast and loose with. If a man-Charles Kean. The author of these that one night, during the hundred and say an author—goes in for a certain sum reminiscences recalls an incident that sixty nights on which "The Dead Heart" occurred at the Dublin Theatre Royal, was acted, after the loud applause which new; if he goes in for a share, he must where he was obtaining the salary of always followed the duel between Irving take good and bad luck too. So please £8 a week during one of Kean's and Bancroft had been acknowledged. engagements. The young man was the former put his arm around his brother seated in the greenroom when Kean actor as they walked from the stage entered and sat down. After staring at together and made the remark previously were at the rate of £5 for each performance Bancroft for some time in a way which rather frightened the young man he beckoned him to approach. Bancroft advanced, fearing he might have innocently annoyed the great man on the previous evening when they had played Kean said: "Sir, I was at the wing last give Borachio's difficult speech in the still the lessee of a London theatre it seems that Kean, although at this

Tubal, when he acted Shylock (said to with a knife.

Macready, we are told, was playing Ham-let in the United States, and during rehearsals had found fault so severely v the actor, a local favorite, who took the tio's arms. The plan was carried out. Macready on his part groaned and grunted: "Die further up the stage, sir! What are you doing down here, sir? Get up and die elsewhere, sir!" when to the amazement of the audience the King sat bolt upright on the stage and said: "I guess, Mr. Macready, you have had your way at rehearsal, but I am King now and I

shall die where I please." According to the author of this book another little incident, sometimes related of other tragedians, really happened to Sothern, J. L. Toole, the Kendals, John and repeated the words as he wished them spoken over and over again to a young actor who in vain tried to catch the dasired tone. At last Macready said peevishly: "Surely, man, it's easy enough; Bancrofts themselves before availing sir, I can't," was the actor's reply, "or I ourselves of their interesting reminis- might be in your position instead of earning only 30 shillings a week."

III.

In order to leave ourselves room for his recollections of playwrights we pass over most of Bancroft's comments on his fellow actors, though we would not overlook croft expresses the conviction that Irvthat mysterious power which draws peculiar force and magnetism that many tion is directed to the fact that although tages of a first class education Irving acquired for himself the knowledge and the learning which schools and colleges often fail to teach. Certainly in his later years he would have graced in manner and aspect any position to which he might have been called. Bancroft bears witness that the refinement of his appearance grew to be remarkable; from that point of view the Church or the bench might with pride have claimed him as a chief. The author recalls, however, that this high priests of the natural school of actpersonal attribute only came to Irving ing. A return to nature was the great toward the autumn of his life, which it so need of the stage and happily he came to adorned. "Truth to tell, in the early part help supply it at the right moment." of his career he had but little if any of it. "Society," although eclipsed in success In those distant days, indeed, there was great favorite in the provinces and the thought, even a suggestion of a type immortalized by Dickens."

Bancroft thinks that the disasters which are now admitted to have darkened 1874 "Society" was again revived, when it Irving's managerial career were sometimes the result of grave errors of judgment in the choice of plays. For instance, after the success which attended Irving's they gave fifty final performances of it, ing," and when it was attracting all in Robertson's comedies to the author's the banished Duke, and the choice of the when the British troops are depicted most sterling actors Howe and Mead for realistically as leaving for the Crimes Adam, and the old shepherd. Bancroft upon audience and players alike remains was adding several other names when he firmly in the recollection. When "Ours" Irving jerked out: "Good-very good- first revival in 1870, when it ran for nine but where do I come in?" Bancroft an- months, far eclipsed that of the original swered: "Touchstone!" and so, he says, production. Bancroft says that if the he would answer again; for of certain six comedies written by Robertson for comedy parts Irving was a brilliant the Prince of Wales's Theatre were aractor, raising them to great prominence. ranged in the order of the success attained The author of this book is convinced that by them throughout their careers "Ours" "had Irving been in partnership with a would rank second. capable comrade, to whose guidance he would sometimes have submitted, he revived in 1870 would have a long run, might have lived and died a man of for- the Bancrofts offered Robertson an intune instead of, as must have been the crease of the modest fees they had paid truth, allowing several fortunes to pass him during the original production. As like water through his hands, to say noth- helping to make the incident almost ing of being actually harassed by the unique, Robertson's reply is worth noting:

need of money. A notable incident of the English stage check. I recognize your kindness and century was the success of "The Dead the matter over, I cannot reconcile it to Heart," in which Irving had prevailed my sense of justice and probity to take have made for yourself had you never

come across the Robertson plays." Bancroft thinks that no really satisfactheir respective parts in "Much Ado Garrick Club in 1884 is to our author's About Nothing." To Bancroft's surprise mind slightly effeminate in its beauty and lacking in strength of character. Sargent night waiting to go on and heard you once painted Irving when the latter was last act. I can only say that if I were "It was, of course," says Bancroft, "a clever likeness, but not a pleasant one. last performances in the old Prince of of laughter. He had been, it should be Stendhal. would be your own fault if you were not the great painter shows you points in the Wales's Theatre ought to be of a play by recalled, a valued member of the band of Hoofing the rind of our planet with his the reading of a book called Journal the neighbors and strangers who enjoyed the neighbors are not the neighbors and strangers who enjoyed the neighbors are not the neighbors and strangers who enjoyed the neighbors are not the neighbors and strangers who enjoyed the neighbors are not the neighbors. a member of my company." It is not great actor, as he so often does in his sit- Robertson, it was "Ours" that was se- amateurs led by Charles Dickens." De- seven league boots of a Cosmopolitan, of a Soldier of the Seventy-first Glasgow the hospitality of its kind owner and his stamped upon the young man's memory. -points which his searching eyes could not help seeing and which, once having time not quite 52, had the appearance seen them, you yourself cannot help seeand manner of a much older man, and ing always." Irving, it seems, disliked his memory was growing treacherous, this portrait and thought its failure. For especially in long soliloquies; but in some years it was hidden away in a garret, spite of his failing health there were but when he left the old Grafton street moments of impetuous passion and won- chambers-his solitary home during so than forty years," we read, "have passed drously effective rapid changes of manner many years-for Stratton street, he came away since it was produced, and few modin his acting-notably in the scene with across it and hacked the canvas to pieces

be a reproduction of his father's method), Bancroft says that for a year or two in the third act of "Othello," the close of before the end it was manifest to those "Richard III." and throughout "Louis XI." who loved Irving that the sword had worn Sir Squire Bancroft also testifies that as out the scabbard. "This I strongly reala comedian Kean was superb, "witness ized the last time I dined with him-it was his acting as Benedick, as Mr. Oakley in at the last dinner party he ever gave—and The Jealous Wife' and as Mephistoph- I recall with sadness the eloquent expreselee." In giving this opinion the author sion on the faces of his two sons who were of these reminiscences recalls Garrick's present late in the evening, when they both advice to Jack Bannister: "You may sat facing him. We met again and had a humbug the town as a tragedian, but happy talk in Stratton street. His mancomedy is a serious thing, so don't try ner I remember was cheerful, and then certainly he still looked forward, but his beau-Macready retired from the stage in tiful hands were almost transparent." Once

the anecdotes recounted is the following: another month he had fallen with his fees he should have received from this calls that when the season of 1873 closed Macready, we are told, was playing Ham-armor on, as he no doubt had settled elde of the Atlantic. Bancroft tells us at the beginning of August the play had

IV.

Bancroft management were gained by the plays of Thomas William Robertson. Naturally, therefore, a good deal of space is allotted to that dramatist in this volume. It was soon after she leased the Wilton was asked to read a comedy called whose name was then almost unknown. Macready. He depended very much in highly nervous temperament, and had a £50 a week with a guarantee of employ everything went smoothly.

On its production in November, 1985, "Society" was played for 150 nights-in battle." those days an extraordinary run. Looking back through the vista of more than learned the important truth that to be they were invited to see rarely afforded well served you must first teach yourself a glimpee of the world in which they how to become beloved." Such was his lived. The characters moved in an unproving that refined and educated classes were as ready as ever to crowd the playhouses, provided only that the entertainments given there should be suited

to their sympathies and tastes. The Robertson comedies appeared upon the scene just when they were needed to revive intelligent interest in the drams. Nature was Robertson's goddess and he ooked upon the bright young managers of the Prince of Wales's Theatre as the by the later Robertson comedies, which was always well received and welcomed when they revived it. The first revival was for a hundred nights, which began in the autumn of 1868. In the autumn of ran for five months. The piece was produced for the last time by the Bancrofts at the Haymarket Theatre in 1881, when

felt Irving's glittering eye upon him, as was produced the author's name was no with his forefinger pointed to his breast longer obscure; but the success of its

As it was manifest that the play when \*Don't be offended that I return your he must be content with it, and 'seek no let 'Ours' be paid for at the sum originally days for his many .orks, chiefly adaptaan extraordinary amount of interest.

Altogether the Bancrofts acted "Ours" time, to be still acted with success." may mention that the last act of "Caste" is the longest in modern drama. It occupies an hour and twenty minutes, and

revivals was far greater, due largely, no terror painful to see. His sufferings were ate amateur of Shakespeare, English doubt, to the increased fame acquired in first engagement; nevertheless the latter driving; irving was lost in thought and the plant and the

The earliest, most brilliant and most text of 'Caste.' This was done so secretly lucrative triumphs achieved under the and eleverly as to enable the play to be acted throughout the United States with-

out one cent of payment." It is sometimes said that the Robertso comedies can only be effective in a small Prince of Wales's Theatre and before her croft recalls that in 1873 he gave "Caste" Theatre in Shoreditch. It was supposed Boolety," written by one Robertson, to be a risky experiment, but as a matter of fact densely packed houses nightly The prospectively successful playwright received the play with enthusiasm, listenwas at that time in very low water; as he ing with rapt attention and appreciating expressed it to Bancroft soon afterward, fully the most tender scenes. The play "I often dined on my pipe." At that was again revived with all its old success time Robertson was 36, above medium in 1879, George Honey being reengaged height and rather stoutly built, with a for his original part Eccles. So marked pale skin and reddish beard and small, had been the advance in theatrical plercing, red-brown eyes, which were salaries owing largely to the initiative ever restless. He was, it seems, of a of the Bancrofts that Honey now drew Virginius" upon a subordinate actor's habit of biting his mustache and carees ment for not less than six months, as play belonged, to consent to the changes formances of Kemble, Macready, Miss emphasis and delivery of a simple senting his beard—indeed, his hands were tence. At rehearsal he was very patient rarely still. "Sodiety" had been offered part twelve years before. Before the At length, after many a tough fight, they in turn to all the London managers who rights of the Bancrofts in the Robertplayed comedies, but not one of them son comedies expired they finally rewould have anything to do with it. The vived "Caste" at the Haymarket in 1883. ever. Reade was especially reluctant, Stendhal had the cult of trees, as had, being often nearly covered with them play struck Miss Wilton, however, as so That great actress Mrs. Stirling, to whom we note, to allow the Bancrofts to cut out original and striking that she decided to Charles Reade was so deeply attached, the old stagy rhyming tag which closed risk producing it, and as the rehearsals appeared as the Marquise. Bancroft the piece and agree to the pathetic ending advanced she grew to like it more and says that "she played the part as it which they proposed. more. Her views of natural acting had never been acted, the tones of her The Bancrofts, it seems, had many a agreed so entirely with Robertson's that grand voice still linger in the memory as talk about the play with Reade and Flaxman, Stothard, his wife, daughter crowded with the roughly made nests of she said to her son, 'I may never see you showed themselves inquisitive as to which of Thomas Rogers and sister to Samuel coarse, sparse grass. again; I am old; you are going into was his share and which was Taylor's.

real environment and the stage code of of course that "School" was Robertson's Reade's work, while that of Mabel Vane thought they were intimate with him who were never really allowed to be so. Attenthor of "Society," it was recognized at and 'School' contains no scene to equal denied by the accidents of life the advan- the time, rendered a public service by the second act of 'Ours,' but the public that it never has been more ably described on its first production the play ran from generous, cautious, impulsive, passionate, January, 1869, to April, 1870.

It may be remembered that Robertson

school as well as for the parody on the pumpkin and the glass slipper in the last act. We have seen that "School" on its original presentation ran for about a year in 1878 it was played for seven months. The next revival of "School," in 1890, took production of "Much Ado About Noth- after which they surrendered the rights the Robertson comedies they themselves who had been ailing during the played under the shade of Bancroft savs that "if ever a play was snatched from failure this one was by the native land. extraordinary care with which it was rehearsed and the affectionate work devoted to it by all concerned. \* \* \* Happily our efforts were rewarded and alike by author, theatre and company.'

the loss they had sustained.

market in 1882, the performances evoked the Robertson comedies, the managers with characteristic self-effacement took The first was in 1821, the second 1826, the loyally subordinated themselves for the ern plays have survived that length of "Man and Wife" was produced in Feb-We ruary, 1873, in the presence of a most brilliant audience. Literary and artistic London was present in unusual force. In some respects the experiences of the while two guineas was offered for seats 25 per cent. of their value after disembark-

that "shorthand experts were placed been acted 136 times and a tour of "Man tains an affection for the man who in the for example here is a short paragraph for several successive nights in differ- and Wife" to the leading provincial thea- first ten years of the theorem to the state of the theorem to the state of the ent parts of the theatre to take down the tres was soon started. Collins, we learn, was a confirmed opium taker. A friend to whom he had confided the quantity of authors, Mme. de Stael in particular. (This making the drama credible." laudanum which he swallowed every night on going to bed asked at a dinner party the eminent surgeon, Sir William Fergusson, if the amount were not more theatre. To refute this assertion Ban- than sufficient to prevent any ordinary person from ever awaking. Fergusson marriage to Bancroft that Miss Marie for a few weeks at the enormous Standard replied that the dose of opium to which Collins by long usage had accustomed himself was enough to kill every man seated at the dinner table.

> One of the old comedies which the Ban-Charles Reade and Tom Taylor. The part of Peg Woffington was played by Mrs. and saw "She Stoops to Conquer"; then band. It was not an easy task apparently over the declamation and attitudes of to persuade Charles Reade, to whom the this actor; later he witnessed the perwon the day. Reade accepted every change and discarded the old book for-

He frankly told them the whole story of Robertson's next piece, "Play," which the play's growth and completion, always was produced early in 1868, is dismissed regarding the work as fairly divided beforty years, Bancroft finds it still easy to briefly. It was the least successful of tween the two authors. The conception France, from which, moreover, he had what he has to tell us about Henry Irving. understand the great success of this the author's six compositions. It ran of the piece, which arose from his looking comedy. On the English stage up to that time there had been little attempt to fol- was never revived. Of "School," the of Peg Woffington in the Garrick Club, and ing was a born leader of men. "He owned low nature either in the plays or in the following Robertson comedy, there is a the most beautiful scene in the last act manner of producing them. It had be- different story to tell. It was the most between the two women were certainly towards its possessor the affection of his come a subject of reasonable complaint successful play he ever wrote. Both Reade's; but Taylor should be credited fellows; and he must early in his life have with reflective playgoers that the pieces in the length of the initial run and the with a delightful part of the second act total number of performances given dur- and undoubtedly put many of Reade's ing the revivals it eclipsed its rivals, early ideas into more workmanlike shape.
"Ours" and "Caste." This is not to say The part of Peg Woffington was mainly

was chiefly Taylor's. That Reade had a singularly varied nature is well known. Bancroft thinks as ever were masters of the situation, and than by Ellen Terry: "Dear, kind, unjust, gentle Charles Reade, who combined so many qualities far asunder as the poles! acknowledged indebtedness for the out- He was placed and turbulent, yet always line of his plot in "School" to a German majestic. He was inexplicable and enplay by Roderick Benedix, called "Aschen- tirely lovable. He was a stupid old dear brodel" (Cinderella). The derivation of and as wise as Solomon. He seemed the plot doubtless accounts for the anom- guileless and yet had moments of suspialy of finding a resident usher in a girls' cion and craftiness worthy of the wisdom

of the serpent."

We must take leave of this interesting and a third. When the piece was revived book with a glance at what Sir Squire Bancroft has to say about Sardou, many of whose plays he adopted and reproduced. place at the Haymarket, and as the thea- In September, 1878, our author paid the tre was large the success of the ven- French dramatist a visit in the latter's ture was deemed problematical. As'a country house at Marly-le-Roi. Sardou. matter of fact, however, the profit on the he found, was a small, nervous, lean and performances of "School" from the first wiry man, shabbily dressed, wearing an Saturday in May until the first Friday old smoking cap, his throat enveloped in in August of the year named exceeded a white silk muffler. His head in those £10,000. The whole number of per-days struck Bancroft as a mixture of formances of this piece given by the familiar points in pictures of Napoleon, Bancrofts was eight hundred. In all Voltaire and a typical Jesuit father, while his smile was almost as telling as acted about three thousand nights, and Henry Irving's. He talked with nervous there is no doubt that they might have speed, and then with a charming manner gone on reviving those plays until old would check himself politely for his visi-"M. P." Before it was finished the au- children, to whom he pointed as they original run of "School"-grew rapidly were learning that language. Bancroft worse and he was unable to attend re- says that "even in a single visit it was hearsals. In spite of its delicate charm easy to feel that he had read and studied this play bore marks of being the effort much. He was known to have rather a of a fading man. The concluding scenes mania for building and reconstructing. were actually dictated by the author from He was a hard worker, a great reader, a sickbed, and the managers were appre- and loved to be surrounded by beautiful hensive that the play would be less at- things." The visitor found that, like the French dramatist had never left his M. W. H.

A Critic of the English. it is defeat that always wears an individual the play achieved a brilliant success, physiognomy. Stendhal's failure was pegettes. He was a Shakespearian, yet again partly due to the vogue enjoyed culiarly his own, peculiarly complete. Admired he was by Bancroft adds that he has no doubt that he was unread and with the exception of firmament. Alasi he could praise Thomas the success prolonged Robertson's life Balzac's praise unsung during his life. Moore's "Lalla Rookh," and he wrote for months and rekindled in him for a time. He possessed when the moment this praise in a letter to the Irishman. while a flicker of hope. He was quite was propitious the fascinating insincerity The mystery surrounding Stendhal's unfit to work, however, and could make of the Slav and when the causeur he came personality set Moore questioning every no more than scanty notes for a play he to the fore. No one in the salons of his one he knew in Paris about "Count Stendhad talked over with Bancroft, the story day could talk so brilliantly, so wittily, hal." He refers to him in his correspondof which bore some resemblance to "The with such a light philosophic touch. His ence and once, when in Paris, actually Vicar of Wakefield" and which was to speech was compact of epigram, erudition went about looking for the literary during the later years of the nineteenth intention to the full; but having thought have been called "Faith." Robertson and paradox. He was more blasphemous "Count." (Perhaps the title was the chief died February 3, 1871, at the age of 42. than Mérimée or Barbey d'Aurevilly, attraction.) It may seem astonishing that On the night of his funeral the Bancrofts more spontaneous than Wilde. Never- though Stendhal was unread in his own upon Bancroft, though the latter had more than I bargained for. An arrange- closed their theatre, knowing no better theless he was heartily feared and disretired, to collaborate with him, playing ment is an arrangement, and cannot be way to show publicly their estimate of liked. The story of his being taken for a lated into English a few months after We have dwelt at much length on Ban- people he encountered had the uncom- burgh Review. There is no denying croft's recollections of Robertson because fortable feeling that he was noting for that English literature influenced his comparatively little is known about that future use their words and gestures. ideas. He studied Shakespeare as a payagreed upon." It seems that the highest dramatist. We will not overlook alto- There was something enigmatic in his chologist. Fielding and Sterne, as fees paid by the Bancrofts to Robertson gether, however, what this book has to personality; this stout, plain featured as Byron and Scott-certain procedures tell us about Wilkie Collins, Charles man was both an apparition and a jour- in his descriptive methods-were not mentioned: "What a big name you might of his comedies. "om Taylor in earlier Reade and Sardou. Soon after Robert- nalist. The truth is that Stendhal was lost on the receptive spirit of the Frenchson's death Bancroft was informed that very poor and this fact embarrassed him. man. The character of Octave in the tions from French plays and novels, such Wilkie Collins, with whom he was ac- His father, "the Jesuit," as he called him, shocking tale of "Armance" is admitas "Still Waters Run Deep" and "The quainted, had written a drama founded left him no money and this infuriated the tedly patterned after Dean Swift, whose tory portrait of Irving exists. The portrait Ticket of Leave Man," was content with on "Man and Wife." He read the play son, who, conscious of his genius, would life and writings were beloved of Stenda single payment of £50 an act—a striking and at once agreed to produce it. Ban- have approved Baudelaire's saying: "Na- hal. Miss Gunnell tells us that the facontrast to the percentage demanded by croft asked the author to read his piece tions, like families, produce great men mous pages describing the battle of modern dramatists. "Ours" was revived to the company. "This he did with great against their will." Perhaps too his Waterloo in "La Chartreuse de Parme," a second time with great success in 1876, effect and nervous force, giving all con- poverty made him an enemy of philanthe most notable change in the cast being cerned a clear insight into his view of the thropic works. George Moore's assert of admiration from Balsac to Tolstoy machine saved lumber was to be obtained to the rooms. 50, and the work was exhibited in 1888. that Ellen Terry played the heroine. characters, and indeed acting the old tion that "the philanthropist is the Nero (the latter has avowed indebtedness to it was "weatherboarded" and other rooms. When the Bancrofts decided that their Scotch waiter with rare ability to roars of modern times" would have amused

for themselves small parts, thus permit- last 1838. In an agreeably written book duged by the well known Beyliste, editor

of women who are Stendhalians, enternew addition to the rapidly swelling Paris by Charles Bosse.)

Stendhal says that he was in London, August, 1817; however, he was never particular about the truth. Like Victor Hugo, he felt that London was a great city without grandeur, and he did not miss an attack of English spleen, of which Heine later wrote so engagingly. Believing in local color, he began drinking ale at Calais on the occasion of his first visit (1821), and he admits having a merry crofts chose for revival was "Masks and time. He stopped at the Tavistock Faces," written, as it is well known, by Hotel, Covent Garden. As soon as he could be went to the Haymarket Theatre Bancroft, and that of Triplet by her hus- Kean as Othello. He was enthusiastic Smithson (the Henrietta Smithson who was to become the wife of Berlioz) and others. He was impressed by the magnificent trees in the parks of London. following him, Hippolyte Taine. He saw For miles the long range of cliffs exeight criminals hanged, which spectacle tending past Specton to Bempton afford shooked him. Sutton Sharpe, a barrister, was his friend; the son of a distinguished man who was an intimate of Porson, Opie, Rogers (banker, poet, author of "The Pleasures of Memory"). Stendhal, be- eggs on the bare, hard rocks; these are cause of this social connection, secured an found lying on every narrow shelf, and invitation to a ball at Almack's, then (1826) each little hollow or crevice in the cliffs the most exclusive social function in reveals some of the beautiful blue and London. At one of these balls, so the green or speckled eggs. Though there

> Stendhal met Theodore Hook, the wit and author who nightly burned his brain with brandy so that he might amuse so- care and patience brings to life and rear ciety. Miss Gunnell quotes the story told by H. Dalton Barham about a friend of Hook who, calling upon him, found him in a miserable condition. Hook very bravely said: "Well, you see me as I am at last-all the bucklings and paddings and washings and brushings dropped and petrels. All are apparently on good forever—a poor, old, gray haired man with forever-a poor, old, gray haired man with my belly about my knees." THE SUN has other, but the noise they make is almost commented at length on Beyle-Stendhal's meeting with Lord Byron in La Scala, Milan; of his unfeigned idolatry for the poet and of the correspondence that ensued. All this is presented, and the boast of Stendhal that he knew Shelley intimately is subjected to a scrutiny that negatives the Frenchman's assertion. Stendhal knew Lord Brougham; also Lady Morgan, in whose diaries he is described as the "brilliant Beile." Mary Clarke who became the wife of the savant Mohl, he visited. Sarah Newton, the wife of Victor Tracy, he admired for her wit. He visited too the Edwards family, the brother of Milne-Edwards; indeed, a close friend was Edward Edwards, a duellist and rather eccentric personage. Of all his English friends Sutton Sharpe remained the closest.

probably retired with the ironic comment:

Knee breeches be damned!"

On the Continent Stendhal fled English travellers and never tired of telling malicious anecdotes about their insularity and ignorance of art. Seeing some workmen repairing the wall of the Coliseum, an Englishman remarked: "By Jove! The Col-Wilton's first salary in London was £3 a our author weged him to revive "As You son which the Bancrofts acted, and the last of the come-

British political structure. He abhorred

dismal science, though socialism was arm needs protection or he would be bedly also a bets noir. He foresaw a national cut and gashed. also a bête noir. He foresaw a national smash seventy-five years before German airships worried the homes of Englishmen. In this he was no prophet. British cant and hypocrisy aroused his rage. He laid tractive when acted than when read. great majority of his countrymen, the to the account of the Bible England's Judaization and bigotry. The Old Testament was in the very marrow of the race, he said. He smiled at the domestic slavery of women, at the harsh jealousy Victories usually resemble each other; of the English husband. To-day he might smile at the "free" antics of the suffracould discriminate in his worship. Scott he detested, Byron was a star in the poetic spy was true, though in a political sense they appeared. He wrote much for he never was; but a social spy he could be the New Monthly Magazine, the London named. Little escaped him and the Magazine, the Athenaum and the Edin-Stendhal for the first true picture of a were added. battlefield), were probably inspired by in its part of the country, and many were lected for a farewell presentation. When termined to deserve a success in the first Stendhal, as much as he loved Italy, Regiment Highland Light Infantry from family. ("Causeries du Lundi," January 9, 1884.) Two unpublished letters of Stendhal.

it was revived yet once again at the Hay- really new piece produced by them since made several voyages (they were voyages 1808 to 1815." Sainte-Beuve was the first in those untravelled times) to England. to make note of the general resemblances. 700 times; but although that play conting the company to be strengthened. It is entitled Stendhal en Angleterre, written one to his English translator Sarah Austin either side. In order to insure his saids? tains the finest single act, they consider
"Caste" the author's masterpiece. "More as actor-managers both of the Bancrofts

The finest single act, they consider of the company to be acted the care of the calls her "Mister Translator"), the he dug a passage from the cellar usder other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner, are the house to an old hollow tree some thirty other to the editor of the Examiner. bonne (1908), we make intimate acquain- printed in this volume. The latter is feet away. When sought for by enemed sake of the general harmony of the work.
"Man and Wife" was produced in February, 1873; in the presence of a most lish magazines. Miss Gunnell is intro
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man and Wife" was produced in February, 1873; in the presence of a most lish magazines. Miss Gunnell is intro
man and Wife" was produced in February, 1873; in the presence of a most lish magazines. Miss Gunnell is introarriving in London I saw the announcement of 'Richard III.' and leaped for joy. of the Stendhal Correspondence, Ad. I flew to Drury Lane and found a melo-So unprecedented indeed was the de- Paupe (reviewed in The Sun last sum- drams worthy of the Porte Saint-Martin. Polly Eccles (acted by Mrs. Bancroft) is mand for places that stalls were sent up mer), who does not fail to quote the I believed myself at the Theatre Franto five guineas apiece by speculators, master's bon mot: "Wit and genius lose cause [sic] witnessing the representation Bancrofts with "Caste" were the same as in other parts of the house. Wilkie Coling in England." In her brief preface dates.' Then follow sharp criticisms with "Ours." Its success on its original line, it seems, passed almost the whole Doris Gunnell declares that in writing of the phrasing of the lines, &c., and to production in 1867 was very great; but the evening of the performance in the Ban- this book she is paying, if tardily, a na- the point. Not the least amusing thing triumph in 1871 of the first of its several crofts' dressing room in a state of nervous tional debt, for Stendhal was a passion- in Stendhal literature is the frankness with which his admirers and critics enjoy lessened now and then, however, by loud literature, laws and customs. Like Ar- his plagiarism. Possibly Goethe set the the meantime by the play, its author and bursts of applause. Only for one brief thur Schopenhauer, he never failed to first example in this matter. He smiled its interpreters. At the time when this moment did he see the stage that night read daily an English newspaper, and his indulgently and forgave the Frenchman Macready retired from the stage in intul hands were almost transparent. Once the stage that his more the two actors met; they both were piece was originally presented there was until he was summoned by the enthusing incomparing the provincialism of the provinci Johnson's preface to Shakespeare's plays

Perhaps Miss Gunnell, like the majority (London, 1765) which appeared in Stend hal's "Racine et Shakespeare" openly proclaimed his belief in equal of observing the unities of time and place rights for the sex; but he hated women arises from the supposed necessity of Stendhal renders (p. 134): "La nécessité Stendhal literature is published 1909, at d'observer les unités de temps et de lieu découle de la prétendue nécessité de rendre le drame croyable." Nor was Johnson the only English author plundered.

There is a list of translations and editions of Stendhal in English, also a fairly complete list of critical articles in English on his work, though the essay of Abraham Hayward is omitted. Miss Gunnell must be congratulated upon a very interesting book, even for those who are not enrolled as members of the celebrated Stendhal Club.

CLIFF CLIMBING FOR EGGS. Outfit for the Work-Danger of Attack From the Sea Birds.

The most interesting feature of Flamborough Head, in Yorkshire, is its extraordinary bird life. Every available ledge or point is occupied by myriads of see fowl, the famous "King and Queen" stacks and the wave washed 'Matron' a harbor for every variety of aquatic bird. The more inaccessible and secluded the crags the more thickly are they

The birds frequently deposit their story goes, the Duke of Wellington was are millions of eggs and myriads of birds refused admittance because he was not says Emily Mason in the Treasury, each in regulation attire. The Iron Duke parent has been endowed with the wonderful instinct to distinguish from the multitudes lying around its own egg, which it seeks out each time it flies homeward from its food hunting expedition, and with

its offspring. Of many different species are the birds that haunt these mighty, beetling cliffs. Here are gathered the guillemote, auks. razorbills and gray and white gulls, crowded together with puffins, jackdaws

deafening. When the month of May has dawned, with its bright, sunny days, the fowler goes daily, ready equipped, to gather some of the eggs that strew the tiny projections and rocky ledges. If there were none who dared venture this hazardous undertaking these sea birds would in-crease in such terrific myriads that they would prove a constant menace and annovance to all who live in the surroundin

Those who attempt to desc Those who attempt to descend the precipitous cliffs are men trained to their work by the experience of years, for it is no easy task they have to accomplish and needs a steady hand and head. Most of the cliff climbing for eggs on the Yorkshire coast takes place either at Flamborough or in the adjacent village of Bempton, where the birds breed in overwhelming numbers and the rocky shelves are practically lined with their art blue or green shaded eggs.

Four bands of stalwart climbers work the long range of cliffs between the two

the long range of cliffs between the two villages. The tackle consists of two ropes, the guide line for the hand to grasp and steer and the thicker rope that is attached to the broad piece of flat leather which is firmly fastened around the hips and body lishman remarked: "By Jovel The Coliseum is the most pleasing edifice I have seen in Rome. It will be magnificent when they shall have finished it." This seems too good to be true.

Stendhal was a keen student of the projections and edges of the steep orag are pointed and sharp and when the "climber" is descending his free or left

The egg bags are sometimes suspende from the waist in front or occasional from the shoulders. The ropes are far tened to the summit and sides of the cliff by a kind of grappling iron stake, and the assistant workers lie at intervals above.

assistant workers lie at intervals above, where they regulate the lines.

As the climber is slowly but surely gaining the bird haunted goal he is surrounded by guillemots, that wheel above his head as they utter their shrill eerie cries, and the guils and puffins fly fiercely around him, adding their dismal, wild shrieks to the reigning uproar and babble. When he finally plants his foot on the shallow ledge hundreds of hirds beat their wings in dishundreds of birds beat their wings in die may and swoop above and beside him with anger and seem ready to attack the un-

welcome stranger.

When the terrific onslaught appears to be imminent it is curious, after the first to be imminent it is curious, and how little few moments of alarm to see how little tic bird army so rudely disturbed settles down and the guillemots sit down again in solid groups on the narrow shelving cliffs. For the eggs collected there is a great demand, and a brisk market generally follows the nature of the introduction illy follows the return of the intrepli

STORY OF A MISSOURI HOUSE. its Secret Underground Passage-Wal ington Irving a Visitor.

From the Kansas City Star few miles south of the Missouri River at the point where it begins the great curve around Saline county and not far from the little villages of Malta Bend and Grand Pass stands a remarkable old house. It is weatherbeaten and low, with dormer windows pushing out of its gently sloping roofs. It stands on the plains (named by early French settlers), a region through which passed the first exolorers and traders bound for the Far

In 1830 William H. Lewis, a Virginia plaster, with his family and a number of negro slaves emigrated to Saline county. A year or two later he erected the house, constructing it of hewn logs from the nearby woods. At first it was merely a large log

In those days it was the "quality" house

During the civil war the occupant part in the great struggle. Consequently he twas much harassed by "bush whack not easily discovered. From the house scoess to the cellar was obtained by a flight of steps leading down from a hall closet

A few years ago some traces of the passage and the dilapidated remains of the teps might still be seen, but later owners of the place, with no taste for the roman tic, have filled up the cellar and obliterated nearly all signs of the refuge.

To the students of literature and lovers of the great the old house possesses another interest. The pioneer of American litera-ture, Washington Irving, when on his tour walls. If the house could talk it could be doubt give us an interesting desc of the gentlemanly author and of the French Count and Gov. Ellsworth of Conne